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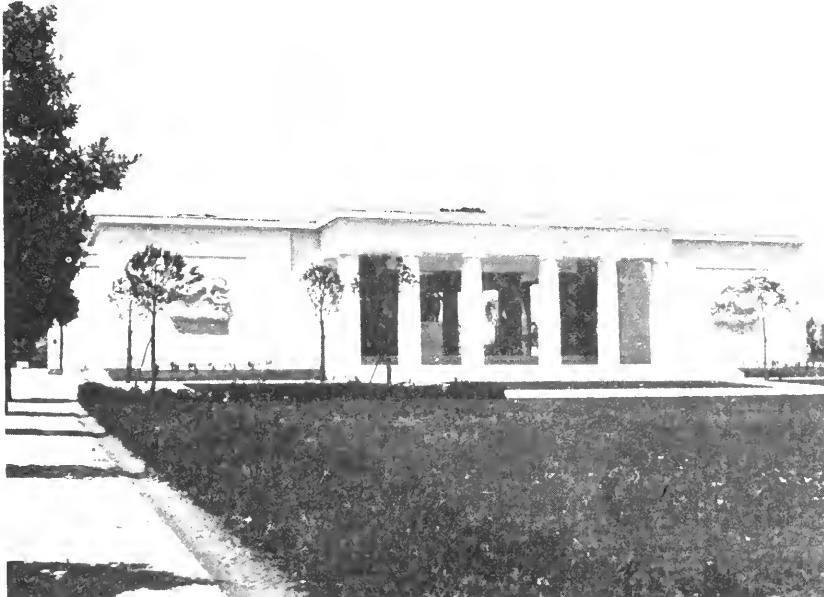
WAR MEMORIALS

Sicily-Rome American Cemetery and Memorial

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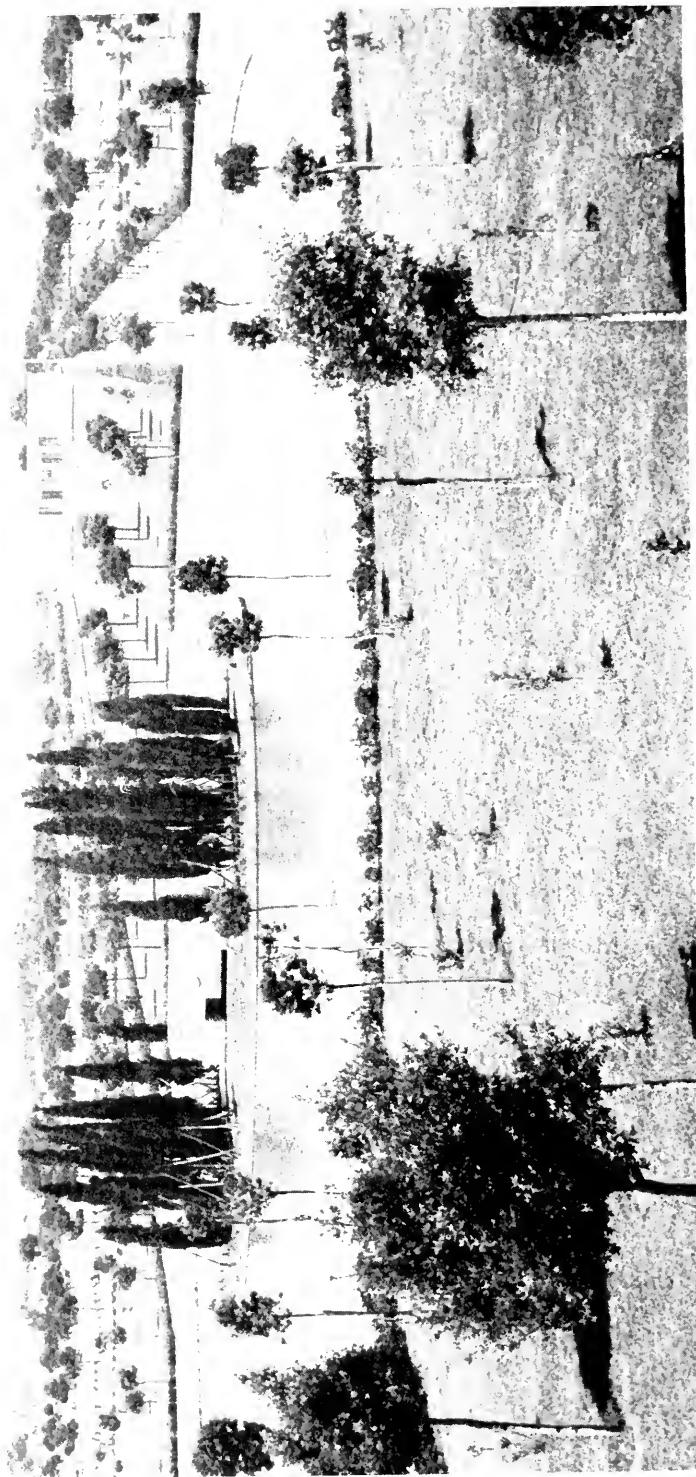
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The American Battle Monuments Commission

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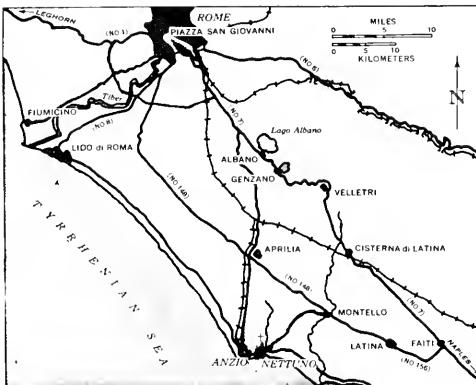
Overall View of the Memorial and Graves Area, Pool and Island.

Sicily-Rome American Cemetery and Memorial

LOCATION

Sicily-Rome cemetery lies at the north edge of the town of Nettuno, which is immediately east of Anzio, 32 miles south of Rome. The cemetery may be reached by automobile from Rome by two routes:

(a) At Piazza San Giovanni, bear left and pass through the old Roman wall to the Via Appia Nuova. About 8 miles out, and after passing Ciampino airport, turn right at the SICILY-ROME AMERICAN CEMETERY sign and follow the road past Aprilia to Anzio,



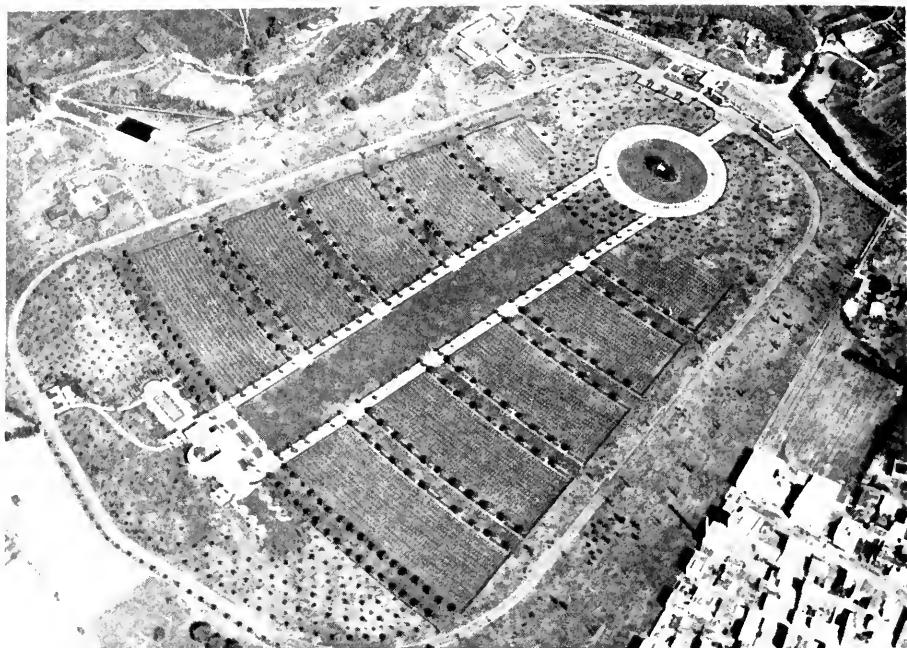
Nettuno and the cemetery. The road is marked with direction signs to the cemetery.

(b) At Piazza San Giovanni, bear right to Via delle Terme di Caracalla, thence pass through the old Roman wall along Viale Cristoforo Colombo and through the Exposition grounds, immediately beyond which is the first of the direction signs to the cemetery along route 148 to overpass near Aprilia, thence Via Anziate.

There is also a railroad from Rome to Nettuno (trains leave and arrive approximately hourly during the sum-

Main Entrance Gate.





Aerial View of Cemetery.

mer months; during the winter months the service is reduced to six trains a day). Taxicab service is available at Nettuno. There are numerous hotels in Anzio and Nettuno as well as Rome.

THE SITE

The cemetery site covers 77 acres, rising in a gentle slope from Via della Rimembranza. A small clear stream (the Fosse del Tinozzi) runs through the northern area and furnishes the water supply (other than potable) for the cemetery needs. The site was originally established on January 24, 1944, following the first landings at the Anzio beaches 2 days previously. The cemetery site lay in the zone of advance of the 3d Division. Here are buried 7,862 of our military Dead, representing 35 percent of the burials which were originally made in Sicily and southern Italy. Many of them gave their lives in the liberation of Sicily (July 10 to August 17, 1943),

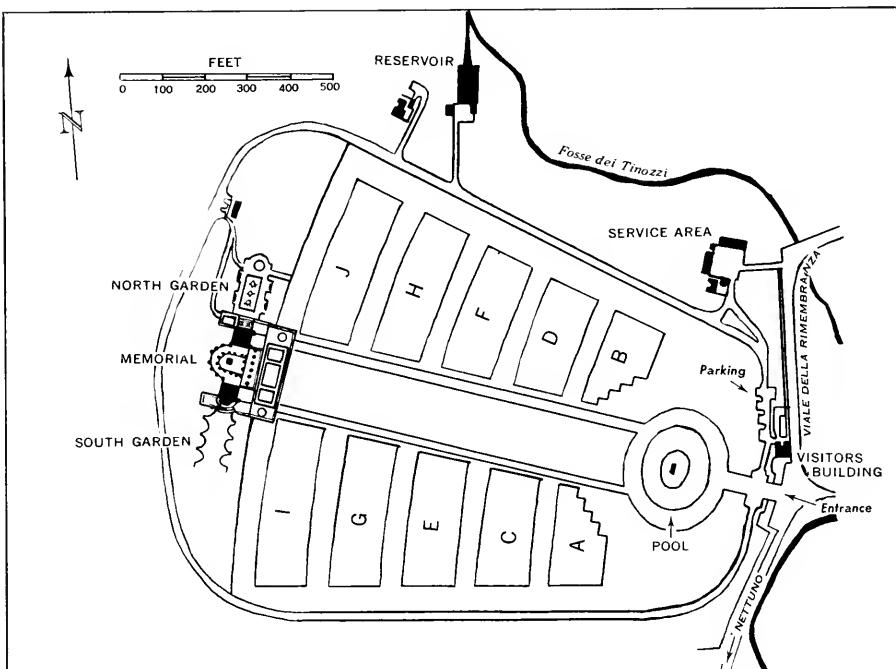
in the landings in the Salerno area (September 9, 1943), in the subsequent heavy fighting northward through Italy, in the landings at, and occupation of, the Anzio beachhead (January 22, 1944 to May 1944), as well as in the air and naval operations in these regions.

ARCHITECTS

Architects for the cemetery and memorial were Gugler, Kimball & Husted of New York City; the landscape architect was Ralph Griswold, of Pittsburgh, Pa.

GENERAL LAYOUT

The main entrance to the cemetery is at the handsome bronze gates on the west side of Via della Rimembranza, 200 yards from the north edge of the town of Nettuno. Immediately to the right is the Visitors' Building with parking spaces. Beyond the gate is the pool, and the mall which



Location of Cemetery Features.

extends, between the graves plots, to the memorial at the far (west) end of the cemetery. In the northeast corner is the service area. Automobiles may be driven around the cemetery by following the road past the Visitors' Building and bearing left.

THE GRAVES AREA

Between the entrance gate and the graves plots is the broad pool (82 yards long, 66 yards wide) with its island and cenotaph of "bronze" travertine stone, flanked by groups of Italian cypress (*Cupressus sempervirens pyramidalis*) trees. Beyond the pool is a mass of evergreen oak trees (*Quercus ilex*), framing a vista up the mall to the memorial.

The 7,860 headstones are arranged in gentle arcs which sweep across the broad green lawns; altogether there are 10 plots lettered from "A" to "J". Each grave plot is surrounded by a boxwood hedge, while the grass paths

between the plots are lined by rows of characteristic Roman pines (*Pinus pinea*).

These Dead who gave their lives in their Country's service came from every State in the Union, as well as from Alaska, Hawaii, and the District of Columbia; a few headstones record that some of these men were born in Canada, England, Scotland, Eire, Finland, Sweden, and Spain. Four hundred and eighty-eight headstones mark the graves of 490 "Unknowns." In 21 instances, two brothers lie buried side by side.

Along both sides of the central mall are rows of holly oak (*Quercus ilex*) as well as a hedge of *Pittosporum tobira*.

Leaving the Visitors' Building and curving gently to the left, the road passes, on its right, the service area. About halfway to the top of the hill the pump and power stations may be seen off the road to the right. Here water from the *Fosse del Tinozzi* is

directed into open reservoirs, and is then pumped as needs require into the high-pressure sprinkler system. Potable water is drawn directly from the city mains which pass just west of the cemetery. Along the road Ce-

dars of Lebanon, Monterey Cypress (*Cupressus macrocarpa*), and Oleanders are conspicuous.

At the top of the hill the road turns left, passing additional parking spaces and the rear entrance to the memorial.

The Memorial

EXTERIOR

The memorial, built mainly of Roman travertine quarried near Tivoli a few miles east of Rome, consists of the chapel to the south, the peristyle, and the museum room to the north.

Flanking the broad front entrance to the peristyle are two flagstaffs 80 feet high. The peristyle itself has massive columns of both travertine and Rosso Levanto marble (from the vicinity of Rapallo, near Genoa). In the center, on a pedestal of "bronze" travertine, is the twin group in bronze by Paul Manship, of New York, symbolizing the American soldier and sailor shoulder to shoulder. This group was cast at the Battaglia Foundry in Milan. In the courtyard also is a single tall Roman Pine tree.

On the east face of the chapel is a sculpture panel in relief, of white Carrara marble, also by Paul Manship, representing "Remembrance." It portrays an angel bestowing a laurel wreath upon the graves of those who gave their lives for their Country.

On the east façade of the museum is a similar panel "Resurrection," by Paul Manship. It symbolizes the dead soldier as he is borne to his reward by the guardian angel. Both panels were carved by Pietro Bibolotti, of Pietrasanta.

South (left) of the chapel is the South Garden, an informal sunken garden with beds of annual flowers.

North (right) of the museum is the North Garden, which is planted more formally in parterre arrangements. Here are beds of Polyantha Roses, Geranium, White Oleanders, Purple Bougainvillea, and other flowers.

At the far end of the garden is a fountain of Baveno granite from quarries near the north end of Lake Maggiore; its large bowl is in a single piece.

The area between the memorial and the west edge of the reservation is solidly planted with Roman pines.

CHAPEL

On each side of the bronze door (cast by the Marinelli Foundries of Florence) to the chapel is the dedication, in English and Italian, of which this is the English text:

1941-1945 ★★ IN PROUD REMEMBRANCE
OF THE ACHIEVEMENTS OF HER SONS
AND IN HUMBLE TRIBUTE TO THEIR
SACRIFICES THIS MEMORIAL HAS BEEN
ERECTED BY THE UNITED STATES OF
AMERICA.

INTERIOR

The architects designed this chapel intentionally without windows; to provide for additional natural lighting should this ever be needed, two huge panels of the west wall, set in bronze and steel frames, may be swung open.

The entire interior walls of the chapel are of white Carrara marble and are covered with the engraved names, rank, organization, and State of 3,094 of our Missing:

United States Army and Army

| | | |
|--------------------|--------|-------|
| Air Forces | 1----- | 2,031 |
| United States Navy | ----- | 1,063 |

¹ It will be recalled that during World War II the Air Forces still formed part of the United States Army.



North Garden of the Memorial.

These men gave their lives in the service of their Country but their remains have not been recovered and identified, or they were buried in the Mediterranean. Their names include men from every State in the Union, the District of Columbia, and the Territories of Alaska and Hawaii.

Over the apse, as the heading for these lists, is engraved:

HERE ARE RECORDED THE NAMES OF AMERICANS WHO GAVE THEIR LIVES IN THE SERVICE OF THEIR COUNTRY AND WHO SLEEP IN UNKNOWN GRAVES.

An Italian translation of this heading appears over the door.

The altar is of golden Broccatello Siena marble. On the altar is a triptych of Serravezzo white marble, from the Carrara region, designed by Paul Manship. The side panels show angels with palm branches, in relief. The left panel bears this quotation from the Eighth Psalm (3-5) with evident reference to the subject of the ceiling dome:

WHEN I CONSIDER THY HEAVENS, THE WORK OF THY FINGERS, THE MOON AND THE STARS, WHICH THOU HAST ORDAINED: WHAT IS MAN, THAT THOU ART MINDFUL OF HIM? AND THE SON OF MAN, THAT THOU VISITEST HIM? FOR THOU HAST MADE HIM A LITTLE LOWER THAN THE ANGELS, AND HAS CROWNED HIM WITH GLORY AND HONOR.

The right panel has this text from T. F. Higham's translation of "The Greek Dead at Thermopylae" by Simonides:

NOBLY THEY ENDED, HIGH THEIR DESTINATION ★ ★ BENEATH AN ALTAR LAID, NO MORE A TOMB, WHERE NONE WITH PITY COMES OR LAMENTATIONS BUT PRAISE AND MEMORY, A SPLENDOR OF OBLIGATION ★ ★ WHO LEFT BEHIND A GEM-LIKE HERITAGE OF COURAGE AND RENOWN, A NAME THAT SHALL GO DOWN FROM AGE TO AGE.

On the center panel, also in relief, the Archangel Michael flying against a background of clouds sheathes his sword, while four archangels proclaim the Victory. Beneath them is the universal prayer: "PEACE ON EARTH GOOD WILL AMONG MEN."

On the back of the center panel is the standing winged figure of the Angel of Peace. A cross in metal filigree stands before the triptych on the altar.

On the east end of the altar a Cross is engraved, and on the west end the Tablets of Moses.

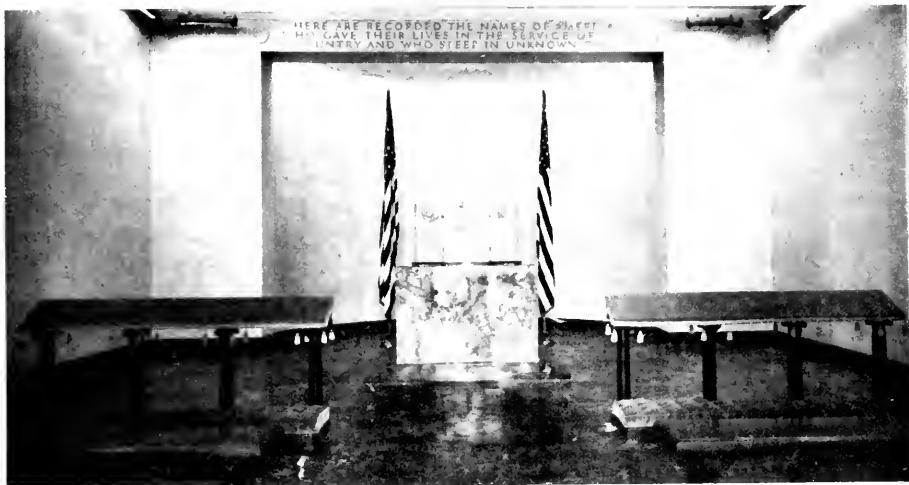
The pews are of walnut.

THE CEILING

The ceiling dome, about 22 feet in diameter, designed by the architects and executed by Paul Manship and by Bruno Bearzi of Florence, uses the medieval signs of the Zodiac to represent the constellations. Represented also are the planets Mars, Jupiter, and Saturn in the relative positions which they occupied at 0200 on January 22, 1944, the historic moment when the first American and British troops landed on the beaches near Anzio.

"Brothers in Arms" Statue, Peristyle of the Memorial (Paul Manship, Sculptor).





Interior of Chapel.

The more important stars in each constellation are shown as points of light upon the celestial dome. Inscribed around the base of the dome is this text:

O YE STARS OF HEAVEN BLESS YE THE
LORD PRAISE HIM AND MAGNIFY HIM
FOREVER.

A brief explanation of the dome is cast into the bronze cover of the switchbox just inside the door of the chapel.

The floor of the chapel is of Rosso Levanto marble.

THE MUSEUM ROOM

Interior

The bronze gates of the museum room were also cast by the Marinelli Foundries, as were the ornamental light fixtures in the memorial.

An octagonal table of "bronze" travertine in which is set a circular relief model of Italy, at 1:500,000 scale, occupies the center of the room. The model is of bronze, with marble mosaic in various shades of blue in the sea areas, and was fabricated by Bruno Bearzi from data supplied by

the American Battle Monuments Commission. It shows in general outline the American military operations in Sicily and Italy during the period 1943-45.

The west wall is occupied by three maps—"The Capture of Sicily," "The Strategic Air Assaults," "The Naples-Foggia Campaign." These maps were designed by Carlo Ciampaglia, of Middle Valley, N. J., and executed by Leonetto Tintori, of Florence. The topographical details are faithfully depicted in perspective, as are various types of ships and aircraft which contributed to the success of this operation. To aid in understanding them the maps also bear these inscriptions:

THE CAPTURE OF SICILY

ON 10 JULY 1943, UNDER COVER OF AIR AND NAVAL BOMBARDMENT, AMERICAN AND BRITISH FORCES LANDED ON THE SOUTH AND EAST SHORES OF SICILY.

1. AIDED BY GUNFIRE OF THE WESTERN NAVAL TASK FORCE AND COVERED BY AIRCRAFT OF THE TWELFTH AIR FORCE, THE U. S. SEVENTH ARMY ADVANCED RAPIDLY INLAND, REACHING THE CENTER OF THE ISLAND IN TEN

DAYS. ON 22 JULY U. S. FORCES OCCUPIED PALERMO AND ITS PORT.

2. FARTHER TO THE EAST, THE BRITISH EIGHTH ARMY, ATTACKING NORTHWARD TOWARD MOUNT ETNA, ENCOUNTERED STIFF RESISTANCE WHICH SLOWED ITS PROGRESS. THE U. S. SEVENTH ARMY, TO RELIEVE THE PRESSURE, PROMPTLY FACED TO THE NORTHEAST AND ADVANCED TOWARD MESSINA.

3. ATTACKING NORTH AND SOUTH OF MOUNT ETNA, THE SEVENTH AND EIGHTH ARMIES DROVE FORWARD OVER THE DIFFICULT MOUNTAIN TERRAIN. IN ORDER TO OUTFLANK THE ENEMY DEFENSES THE ALLIES MADE SEVERAL AMPHIBIOUS ASSAULTS ALONG THE NORTHERN AND EASTERN COASTS.

4. WITH THE OCCUPATION OF MESSINA ON 17 AUGUST THE CAMPAIGN ENDED. IN 39 DAYS THE ALLIES HAD EXPELLED THE ENEMY FROM THE ISLAND, PRECIPITATING A POLITICAL DIS-

ASTER FOR THE AXIS. ON 8 SEPTEMBER THE ITALIAN GOVERNMENT, RENOUNCING FASCIST GUIDANCE, ASKED FOR PEACE TERMS.

THE STRATEGIC AIR ASSAULTS

MAJOR OBJECTIVES IN ITALY INCLUDED THE AIR BASES IN THE NAPLES-FOGGIA AREA.

1. FROM BASES IN THE NAPLES-FOGGIA AREA THE U. S. FIFTEENTH AIR FORCE LAUNCHED ITS BOMBARDMENT OF AUSTRIA, THE BALKANS, AND GERMANY. IN COLLABORATION WITH THE DESERT AIR FORCE AND THE ALLIED AIR FLEETS ALREADY OPERATING FROM ENGLAND, OUR BOMBERS AND FIGHTERS ATTACKED INCESSANTLY. THEIR OBJECTIVES WERE THE DEFEAT OF THE GERMAN AIR FORCE AND THE PROGRESSIVE DISLOCATION AND DESTRUCTION OF THE ENEMY'S MILITARY AND ECONOMIC SYSTEMS.

The Museum Room Interior, West Wall; Two Groups of Key Maps in Front of Large Wall Fresco.



2. THE FIFTEENTH AIR FORCE ATTACKED AIRCRAFT FACTORIES IN REGENSBURG AND BUDAPEST, OIL REFINERIES AT PLOESTI AND BRASOV, ENEMY AIRFIELDS AND LINES OF COMMUNICATION IN NORTHERN ITALY, AND TRANSPORTATION SYSTEMS CENTERING IN MUNICH, VIENNA AND BUDAPEST. ITS AIRCRAFT REACHED AS FAR AS BERLIN ITSELF. WHILE THE GROUND FORCES ADVANCED NORTHWARD, THE BOMBER OFFENSIVE PURSUED WITH EVER-INCREASING INTENSITY THE DESTRUCTION OF STRATEGIC MILITARY AND INDUSTRIAL TARGETS.

THE NAPLES-FOGGIA CAMPAIGN

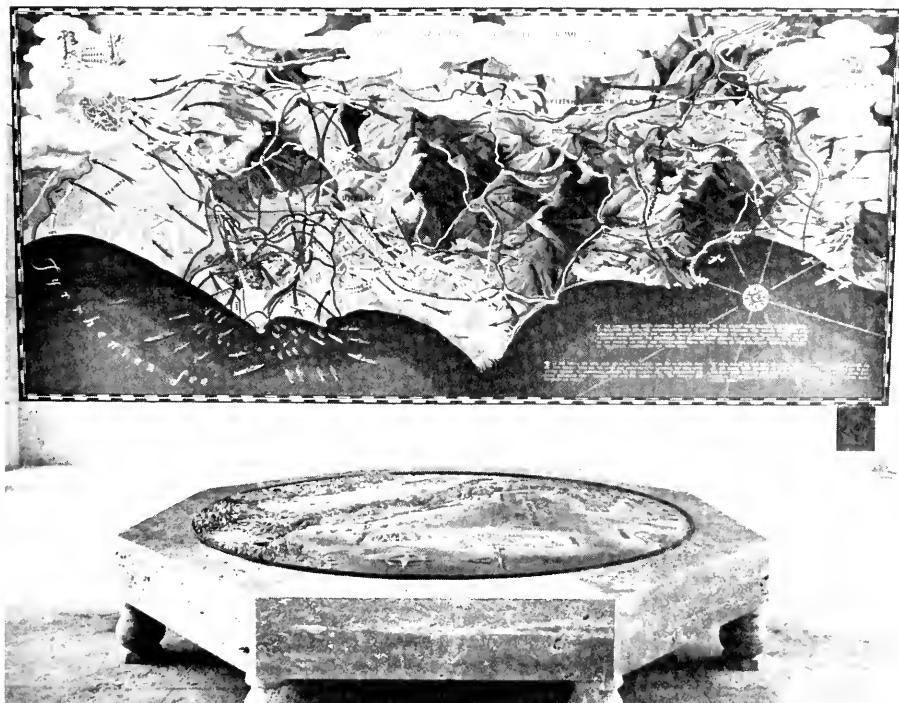
FOLLOWING THEIR VICTORY IN SICILY, THE ALLIES NEXT UNDERTOOK TO ENTER THE CONTINENT OF EUROPE.

1. THE ASSAULT ON THE SALERNO BEACHES WAS LAUNCHED ON 9 SEPTEMBER 1943. AT 0330 HOURS AL-

LIED TROOPS OF THE U. S. FIFTH ARMY LANDED FROM SHIPS OF THE NORTHERN AND SOUTHERN NAVAL ATTACK FORCES. OVERCOMING THE DEFENSES THE ALLIES FOUGHT THEIR WAY INLAND. AT VALLO THEY JOINED WITH THE BRITISH EIGHTH ARMY WHICH HAD CROSSED FROM SICILY ON 3 SEPTEMBER.

2. WITH THE COOPERATION OF FIGHTERS AND BOMBERS OF THE TWELFTH AIR FORCE, THE FIFTH ARMY MADE STEADY PROGRESS WHILE THE BRITISH EIGHTH ARMY ADVANCED ON ITS RIGHT. BY 1 OCTOBER NAPLES AND THE FOGGIA AIRFIELDS HAD BEEN SEIZED. FIVE DAYS LATER THE FIFTH ARMY REACHED THE VOLTURNO RIVER, WHICH IT CROSSED IN MID-OCTOBER AND ADVANCED TOWARD THE LIRI RIVER VALLEY. IN NOVEMBER, MOUNTAINOUS TERRAIN, INCREASED RESISTANCE AND BAD WEATHER SLOWED THE ALLIED DRIVE. A HALT WAS CALLED ON

The Museum Room Interior, East Wall; Overall Map in Bronze Relief on Table.



15 NOVEMBER TO CONSOLIDATE POSITIONS.

3. RESUMING ITS ATTACKS IN DECEMBER AND JANUARY, THE FIFTH ARMY SLOWLY BATTERED ITS WAY THROUGH THE WINTER LINE. STRUGGLING FORWARD AGAINST DETERMINED OPPOSITION, ACROSS RUGGED TERRAIN IN BITTERLY COLD WEATHER, OUR TROOPS EVENTUALLY REACHED THE GARIGLIANO AND RAPIDO RIVERS. HERE IN FRONT OF THE STRONGLY FORTIFIED GUSTAV LINE THE ATTACK WAS STOPPED, TO BE RENEWED IN COORDINATION WITH THE LANDINGS SOON TO BE MADE AT ANZIO.

Beneath these maps are two sets of key maps, "The War Against Germany" and "The War Against Japan."

On the east wall is one large map, also by Carlo Ciampaglia and Leonetto Tintori—"The Landing at Anzio and the Capture of Rome." This map portrays the landings in the vicinity of Anzio, the establishment of the Anzio beachhead, the subsequent fighting therein, and the final breach of the Gustav line on May 11, 1944, by American and Allied forces who, advancing swiftly northwards, joined hands with the troops who were breaking out of the beachhead, then liberated Rome on June 4, 1944.

On this map also the terrain is shown in perspective. It bears these explanatory texts:

THE LANDING AT ANZIO AND
THE CAPTURE OF ROME

DELAYED IN THEIR ADVANCE TOWARD ROME AT THE GUSTAV LINE, THE ALLIES ATTEMPTED TO OUTFLANK IT FROM THE SEAWARD SIDE. AT 0200 HOURS ON 22 JANUARY 1944, AN ALLIED AMPHIBIOUS TASK FORCE LANDED THE U. S. VI CORPS AT ANZIO AND NETTUNO.

1. THE AMERICAN AND BRITISH LANDINGS CAME AS A SURPRISE TO THE ENEMY WHOSE REACTION, NEVERTHELESS, WAS IMMEDIATE AND EFFECTIVE. REINFORCEMENTS RUSHED TO THE

AREA FROM NORTHERN ITALY, FRANCE, YUGOSLAVIA AND GERMANY PROMPTLY HALTED THE ALLIED ADVANCE. DURING FEBRUARY, THE GERMANS HURLED THREE MAJOR COUNTERATTACKS AGAINST THE BEACHHEAD. THEY REGAINED SOME GROUND BUT THE ALLIED TROOPS, WITH THE AID OF THE TWELFTH AIR FORCE AND CONCENTRATED NAVAL SUPPORT, CLUNG TO THEIR PRECARIOUS FOOTHOLD DOMINATED BY THE GERMAN POSITIONS ON THE ALBAN HILLS.

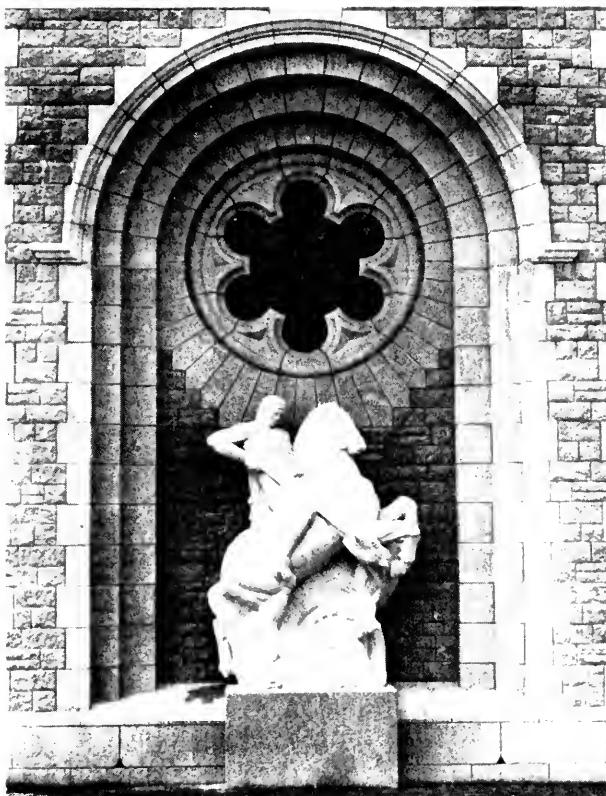
2. IN THE SOUTH, THE FIFTH ARMY ATTACKED THE GUSTAV LINE ON 17 JANUARY 1944. THIS ASSAULT, DESIGNED TO ASSIST THE ANZIO-NETTUNO LANDINGS, MET WITH LITTLE SUCCESS AGAINST THE FORMIDABLE DEFENSES OF THE CASSINO AREA. WELL ENTRENCHED, THE ENEMY WITHSTOOD HEAVY ARTILLERY FIRE AND THE ASSAULTS OF THE TWELFTH AND FIFTEENTH AIR FORCES.

3. FROM MARCH TO MAY 1944 THE ALLIES MAINTAINED THEIR CONSTANT PRESSURE ON THE ENEMY WHILE BUILDING UP THEIR STRENGTH FOR A NEW OFFENSIVE. ON 11 MAY, THE FIFTH ARMY ATTACKED AND BREACHED THE GUSTAV LINE. TWO WEEKS LATER THE FORCES IN THE BEACHHEAD BROKE OUT AND JOINED THE ADVANCE. ON 4 JUNE, THE ALLIES ENTERED ROME.

The maps on the east and west walls were executed in true fresco; this procedure involves the mixing of pigments with the plaster as it is applied to the wall. This disappearing art was widely used in the Middle Ages in the production of many murals which have lasted through the ensuing centuries.

From the rear of the memorial the road passes to the left around the west end of the graves plots and thence returns to the entrance gate. To the south of the road are plantings in which Italian Cypress, Eucalyptus, and Oleanders predominate.

The cemetery and memorial were completed in 1956.



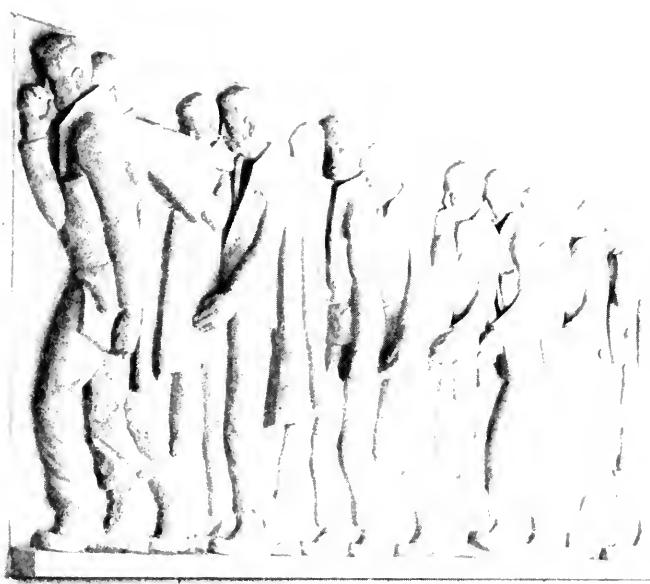
*Youth Triumphing Over Evil—Brittany Memorial.
(Lee Lawrie, Sculptor.)*

AMERICAN MILITARY Cemeteries & Memorials OF WORLD WAR II

THE AMERICAN BATTLE MONUMENTS COMMISSION is responsible to the people of the United States for the construction and permanent maintenance of military cemeteries and memorials built by the United States Government on foreign soil. It is not responsible

for construction, maintenance, or operation of cemeteries in the continental United States or its Territories and possessions.

After World War I the American Battle Monuments Commission erected a memorial chapel in each of the eight



To the Missing—World War II Loggia—Suresnes. (Lewis Iselin, Sculptor.)

military cemeteries already established by the War Department, as well as eleven monuments and two bronze tablets on the battlefields and elsewhere, to record the achievements of our Armed Forces.¹

By the end of World War II several hundred temporary cemeteries had been established by the American Graves Registration Service of the United States Army. During the years 1947 to 1954 that Service, complying with the expressed wishes of the next-of-kin, and by authority of law, repatriated the remains of some 171,000, representing 61 per cent of the recovered bodies. The remaining 39 per cent were given final interment in the cemeteries on foreign soil; and in the

cemeteries at Honolulu, Sitka and Puerto Rico (which remain under Army control).

Fourteen sites in foreign countries were selected as permanent cemeteries in 1947 by the Secretary of the Army, with the assistance of the American Battle Monuments Commission. Their locations reflect the progress of the

¹ These were: Cemeteries: Brookwood, England; Suresnes, Oise-Aisne (Fere-en-Tardenois), Aisne-Marne (Beauvais), Somme (Bony), St. Mihiel (Thiaucourt), Meuse-Argonne (Romagne), France; Waregem, Belgium. Monuments: Brest, Cantigny, Bellicourt, Chateau-Thierry, Somme-Py, Montfaucon, Montsec, Tours, France; Kemmel, Audenarde, Belgium; Gibraltar. Tablets: Chaumont, Souilly, France.

military operations; they were selected with a view to their accessibility, aspect, prospect, drainage, and other practical considerations. In every case use of the site in perpetuity was granted by the host government to the United States, free of cost, rent, and taxes. The remainder of the "temporary"

cemetery sites reverted to the landowners upon completion of reburial operations.

The fourteen permanent World War II cemeteries with numbers of graves including Unknowns, and the numbers of Missing recorded at the Memorials are:

| | <i>Dead</i> | <i>Unknown</i> | <i>List of Missing</i> |
|--|----------------------------|----------------|------------------------|
| Cambridge, England | 3,811 including | 24 | 5, 125 |
| Normandy (near St. Laurent sur Mer, Calvados), France. | 9,386 including | 307 | 1, 557 |
| Brittany (near St. James, Manche), France. | 4,410 including | 95 | 498 |
| Epinal, France | 5,255 including | 69 | 424 |
| Lorraine (at St. Avold, Moselle), France. | 10,489 including | 151 | 444 |
| Rhône (at Draguignan, Var), France. | 861 including | 62 | 293 |
| Netherlands (near Margraten), Holland. | 8,301 including | 105 | 1, 722 |
| Henri-Chapelle, Belgium | 7,989 including | 89 | 451 |
| Ardennes (near Neuville-en-Condroz), Belgium. | 5,244 including | 744 | 465 |
| Luxembourg (at Hamm, near Luxembourg), Luxembourg. | 5,076 including | 101 | 372 |
| Florence, Italy | 4,402 including | 212 | 1, 409 |
| Sicily-Rome (Nettuno, near Rome), Italy. | 7,860 including | 488 | 3, 095 |
| North Africa (near Carthage), Tunisia. | 2,840 including | 240 | 3, 725 |
| Philippines (near Manila) | 17,178 including | 3, 744 | 36, 269 |

In addition, 24 Unknowns of World War II were interred in the World War I cemetery at Suresnes, near Paris.²

The following World War II cemeteries are maintained by the Department of the Army:

| | <i>Dead</i> | <i>Unknown</i> | <i>List of Missing</i> |
|--|----------------------------|----------------|------------------------|
| Honolulu, T. H. ³ | 13,510 including | 2, 009 | 18, 106 |
| Puerto Rico | 69 | 5 | 5 |
| Sitka, Alaska | 72 including | 5 | 5 |

In 1947 the American Battle Monuments Commission selected fourteen outstanding American architects, each

to design one of the cemeteries, conceiving the graves plots and a monument as complementary elements of an

² See page 18 concerning World War II memorial.

³ See page 21 concerning memorial.



integral memorial to the services and sacrifices of the American Armed Services who fought in the respective regions. Upon approval of the general schemes by the Commission, and by agreement with the Secretary of the Army, the architects' plans of the graves plots were followed by the American Graves Registration Service

in making the permanent burials of those remains which, by decision of the next-of-kin, were to remain overseas. This timely cooperation of the two agencies contributed appreciably to the coherence of the development of the cemetery designs.

Beginning in the latter half of 1949, the permanent interments having been



virtually completed, the cemeteries were progressively transferred to the American Battle Monuments Commission by Executive Order, for construction and maintenance. Thereupon the remaining portions of the architects' designs were carried out, step by step—grading; installation of a system of reinforced-concrete beams on piles

to maintain the levels and alignments of the headstones; fabrication and installation of the headstones; construction of water-supply and distribution systems; utilities buildings; roads and paths; plantings; and the erection of the memorials.

To provide against dry seasons and the occasional real drought, each ceme-

tery is equipped with storage reservoirs and a high-pressure sprinkling system.

For the design of the various memorials no specific requirement was imposed upon the architects beyond the budgeted cost, except that each should embody these features:

A small devotional chapel.

Inscription of the names and particulars of the Missing in the region.

A graphic record, in permanent form, of the services of our troops.

These requirements have been interpreted in a wide, and interesting, variety of forms.

An important motive for the construction of the memorials was the implied undertaking by our Government to record by monuments the achievements of our Armed Services, since, by Department orders, the erection of monuments by the troops (which unfortunately have been found to be often poorly-designed, poorly constructed and lacking provision for maintenance) was expressly forbidden. The "permanent graphic" record takes the form of maps, usually quite large murals, amplified by descriptive texts in English as well as the language of the country in which the cemetery is situated. The historical data (in the form of map layouts and texts) were prepared by the American Battle Monuments Commission; the maps were rendered in tasteful presentation by experienced artists. In no two cases is the method—or even the materials—the same; the map may be of layered marbles, or in fresco, perhaps in bronze relief, or in ceramics. Another feature of interest at each memorial is the two sets of "Key-Maps": "The War Against Germany" and "The War Against Japan". Each set consists of three maps, each covering about one-third of the period of our participation in the war. By these Key-Maps each major battle may be related to all others in time and space.

With each architect an American landscape architect, an American

sculptor and an American muralist or painter ordinarily collaborated. Their talents have made a major contribution to the beauty and dignity of the Memorials all of which are dedicated to the memory of the achievements of those who served and of the sacrifices of those who died. The construction of the cemeteries and memorials, as well as of most of the works of art, was effected by local contractors and artists under the supervision of the Commission.

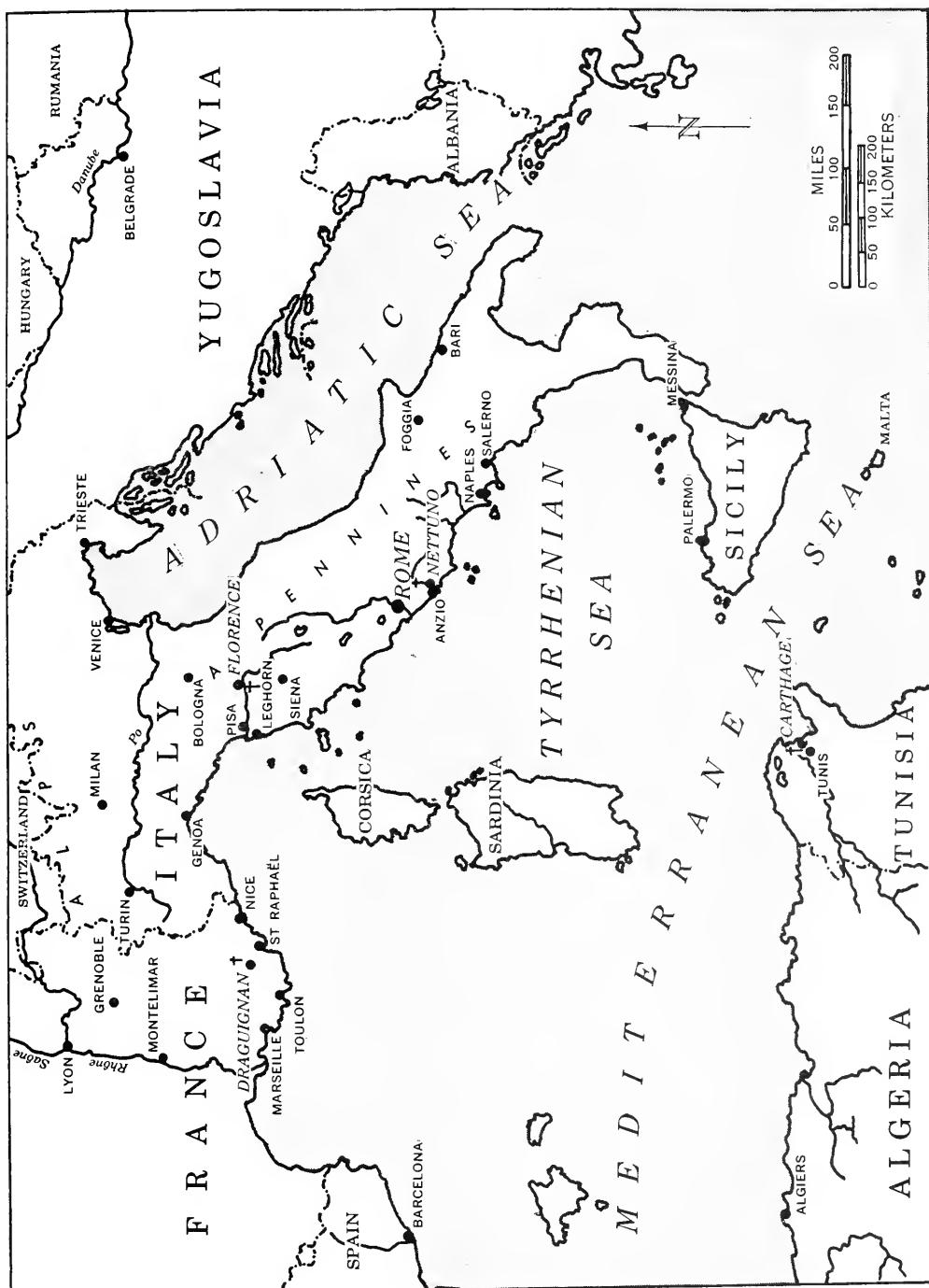
Each grave is marked by a headstone of white marble, of the same designs as those used in the overseas cemeteries of World War I—a Star of David for those of Jewish faith, a Latin Cross for all others. These headstones were quarried and fabricated in the Italian Tyrol, northwest of Venice, except about one-half of those at the Philippines cemetery which came from the region of Carrara in western Italy. Each headstone bears the deceased's name, rank, service number, organization, date of death, and State or Territory from which he entered the military service. Headstones of the Unknowns, i. e., those remains which could not be identified, bear the inscription: **HERE RESTS IN HONORED GLORY A COMRADE IN ARMS KNOWN BUT TO GOD.**

The lists of Missing (which include the unidentified and those lost and buried at sea) give name, rank, organization and State; the conditions under which death occurred were usually such as to deny the possibility of recording the exact date.

In addition to the fourteen World War II cemeteries and Memorials, the American Battle Monuments Commission program includes the following:

SURESNES

As previously stated, 24 World War II Unknowns were interred in this World War I cemetery. Here, where senior representatives of the French and United States Governments on ceremonial occasions pay homage to our Dead, the World War I chapel was, by addition of two loggias, converted





"Memory"—World War II Memorial Chamber—Suresnes. (Lewis Iselin, Sculptor.)

into a shrine to commemorate our Dead of both wars.

The wall of the World War II loggia bears this inscription:

TO THE ETERNAL MEMORY OF 358,967 AMERICANS WHO GAVE THEIR LIVES IN THE SERVICE OF THEIR COUNTRY DURING WORLD WAR II. OF THIS HOST 106,757 REST IN EIGHTEEN OVERSEAS MILITARY CEMETERIES. THE REMAINS OF 174,426 WERE RETURNED TO THEIR HOMELAND. OF THOSE RESTING IN THE OVERSEAS MILITARY CEMETERIES 8,494 HAVE NOT BEEN IDENTIFIED. THEIRS ARE AMONG THE 78,966 NAMES OF THOSE MISSING IN ACTION OR LOST OR BURIED AT SEA WHICH ARE RECORDED UPON THE WALLS OF THE CEMETERY MEMORIALS. * * * INTO THY HANDS O LORD.

Within the World War II memorial chamber is engraved:

THIS MEMORIAL HAS BEEN ERECTED BY THE UNITED STATES OF AMERICA IN PROUD AND GRATEFUL MEMORY OF HER SOLDIERS, SAILORS, MARINES AND AIRMEN WHO LAID DOWN THEIR LIVES IN ALL QUARTERS OF THE EARTH THAT OTHER PEOPLES MIGHT BE FREED FROM OPPRESSION * * * LET US HERE HIGHLY RESOLVE THAT THESE HONORED DEAD SHALL NOT HAVE DIED IN VAIN.

EAST COAST MEMORIAL

To commemorate those 4,596 Americans who, in or above the waters off the east coasts of North and South America, gave their lives in the service of their Country their names and particulars are to be inscribed on a memorial to be erected at New York.

WEST COAST MEMORIAL

Similarly, the names and particulars of those 412 Americans who gave their lives in the service of their Country off the west coasts of the Americas will be recorded at a memorial to be erected at San Francisco.

HONOLULU MEMORIAL

Although the military cemetery at Honolulu is maintained by the Department of the Army, the American Battle Monuments Commission, by agreement with the Secretary of the Army, will erect a memorial therein, similar in objects to those built in the other overseas cemeteries. Buried at the cemetery are 13,510 Dead of World War II and 1,200 who died in the Korean operations; the Memorial will record 18,106 Missing of World War II and 8,000 Missing in Korea. The memorial will also embody the customary chapel and maps.

MAINTENANCE

Permanent maintenance of the cemeteries is a responsibility of the American Battle Monuments Commission. The Superintendent and Assistant Superintendent in each case are American war veterans.

At each cemetery there is a Visitors' Building, with comfortably furnished reception room. Here visitors may be informed as to the location of graves (or inscription of the Missing) at any overseas cemetery.

The cemeteries are open every day of the year. Photography is permitted at the cemeteries and monuments without special authorization, except when photography is to be used for commercial purposes—in such case permission must be obtained from the Commission's local office.

Unlike the national cemeteries under the jurisdiction of the Quartermaster General, Department of the Army, there can be no further burials in the American military cemeteries overseas except of those remains which may, in the future, be found on the battlefields.

FLOWERS

In the general interest, the decoration of graves with natural cut flowers only is permitted. The Commission is happy to assist interested persons to arrange with local florists in foreign

countries for placing such decorations. Requests should be mailed so as to arrive at the appropriate Commission office at least 5 days before the date of decoration and should be accompanied by check or international money order in dollars or local currency. Deposits may be made for a single decoration on a particular day—birthday, Memorial Day, Christmas Day, for example—or for several decorations on particular dates within the year or over a period of years. Checks should be made payable to “The American Battle Monuments Commission, Flower Fund”, money orders to “The American Battle Monuments Commission”. Requests should be addressed to the Commission’s Paris office, except in the case of Florence, Sicily-Rome (Nettuno) and North Africa (Carthage) Cemeteries where the Rome office is responsible, and Manila where the Manila office is responsible.

Orders for flowers for all cemeteries may also be placed through any local

florist who is a member of the “Florists Telegraph Delivery Association.” In addition to the name of the deceased, the rank, service number, name of the cemetery, country in which located, and the location by plot, row, and grave should be provided if known.

Further information regarding cemeteries and memorials may be obtained at the Commission’s offices in Washington, Paris, Rome, or Manila. Visitors passing through these cities are invited to call. The Commission’s representatives there may be of some assistance in verifying travel routes and schedules, and also in furnishing information concerning overnight accommodations.

PHOTOGRAPHS

Upon the request of the bona fide next of kin, the Commission will furnish one photograph of the appropriate headstone or inscription engraved on the Wall of the Missing.

Suresnes Memorial With World War I and II Loggias.



THE AMERICAN BATTLE MONUMENTS COMMISSION

United States Office

Washington 25, D. C.
Telephone: Liberty 5-6700
Extension 63679
Telegrams: Monuments, Washington

Mediterranean Office

American Embassy,
Via Veneto, Rome
Telephone: 414, Extension 156
Telegrams: Monuments, Rome

European Office

20 rue Quentin Bauchart
Paris, 8^e, France
Telephone: Balzac 0700
Telegrams: Monuments, Paris

Philippine Office

American Military Cemetery,
Manila, P. I.
Telephone: 5-02-12
Telegrams: AMBAMCOM, Manila,
P. I.

THE AMERICAN BATTLE MONUMENTS COMMISSION

Established by Congress March 1923

Membership (December 1956)

| | |
|---|--------------------------------|
| George C. Marshall, <i>Chairman</i> | Mrs. Theodore Roosevelt |
| Thomas C. Kinkaid, <i>Vice Chairman</i> | Mrs. Wendell L. Willkie |
| Leslie L. Biffle | Carl Spaatz |
| Alexander A. Vandegrift | Benjamin O. Davis |
| Charles E. Potter | Forest A. Harness |
| John Phillips | Thomas North, <i>Secretary</i> |

| | |
|--------------------------|---------|
| John J. Pershing | 1923-48 |
| Robert G. Woodside | 1923-53 |
| David A. Reed | 1923-47 |
| J. P. B. Clayton Hill | 1923-41 |
| Thomas W. Miller | 1923-26 |
| Mrs. Frederic W. Bentley | 1923-29 |
| D. John Markey | 1923-53 |
| Finis J. Garrett | 1926-53 |

Former Members

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|-------------------------------|---------|
| Mrs. Henry Fenimore Baker | 1930-53 |
| Burnet R. Maybank | 1946-53 |
| Joseph C. Baldwin | 1946-53 |
| Edward C. Kalbfus | 1947-53 |
| Harold A. Keats | 1950-53 |
| Joseph J. Foss | 1953-55 |
| X. H. Price, <i>Secretary</i> | 1923-38 |

Consulting Architects

Paul P. Cret (World War I program)
Harbeson, Hough, Livingston & Larson (World War II program)

Consulting Landscape Architect

Markley Stevenson (World War II program)

Consulting Sculptor

Lee Lawrie (World War II program)

